

Published by
The New Amberola Phonograph Co.
135 Main Street
St. Johnsbury, Vermont
05819

Editor: Martin Bryan

Subscription rate: \$2.25 for eight issues (two years)
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Editor's Note...
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in. On line 31 of the next page, "Gambrian" should obviously read
"Gambrian". And try as I may, I still can't seem to get all the stem-
like straight on the machine.

Issue
no. 17

30¢

SPRING, 1976
Contents:

Recorded Incunabula - How Much Remains?.....3	National Music Lovers (Series C).....11
Canadian Victor 216000 Series (cont.).....4	An Open Reply to Mr. Dennis Tichy.....12
Columbia Notebook: Columbia's First Double Records.....7	Edison Wax Amberol Records (continued).....follows 13
Needed Columbia "A" Series Numbers.....9	Gems from The Talking Machine World.....18

THE NEW AMBEROLA GRAPHIC

Spring, 1976

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"Sembrich." And try as I may, I still can't seem to get all the sten-
cils straight on the machine.

Mr. Sim's offer (see page 16) is a most generous one, and we hope
that this issue arrives to our western subscribers in time for them to
take advantage of it. In connection with this, Mr. Goldrup's address
may be found in his ad on the preceding page.

Oxford and Silvertone Records
1911 - 1918

A great publication, which catalogues more than 1400 10 and
12" discs produced by Columbia. Records are indexed three
ways with full artist identification. Includes background
information about the two labels in the introduction. Don't
delay in ordering this informative and helpful book. Over
60 pages of information, \$2.75 postpaid.

RECORDED INCUNABULA - HOW MUCH REMAINS?

by Bob Stone

According to Webster, incunabula consists of (a) the very first stage of anything; infancy; beginnings. Or (b) early printed books; especially books printed before 1500.

The year 1977 will mark the first centenary of Edison's invention of the phonograph. By then, eighty years will have elapsed since the first recording by a vocal celebrity was placed on sale. Yet never, to my knowledge, has there been any speculation in print as to how recorded incunabula should be defined, or how much of it has survived to the present day.

I use the term "celebrity" in the sense of a performer in the realm of serious music who has achieved international fame either through live performances or through the medium of recordings sufficient in number and quality to make the artist a valuable "collector's item."

The earliest pioneers in the recording of musical celebrities and in merchandising the results were Gianni Bettini in New York and Pathé Frères in Paris. In 1897 Bettini released cylinders by five eminent vocalists: soprano Bessie Abbott; baritones Mario Ancona, Giuseppe Campanari and Emilio de Gogorza; and bass Pol Plancon. That same year Pathé unveiled its first vocal celebrity, the bass Paul Aumonier.

1898 saw sopranos Suzanne Adams and Blanche Arral, and 'cellist Hans Kromold added to Bettini's elite list; while de Gogorza became, under the Berliner label, the earliest of the celebrities to record on discs.

Bettini's roster was further enriched in 1900 by the addition of contralto Eugenia Mantelli, tenor Ernst van Dyck and baritone Anton Van Rooy; Ellen Beach Yaw, soprano, and Ferruccio Corradetti, baritone, were recorded on discs by Berliner. And in Edison's Berlin studios a group of cylinders featured the name of Albert Reiss, soon to serve two decades as the most versatile character tenor ever to grace the stage of the Metropolitan Opera.

In 1900 Marcella Sembrish and Paul Aumonier completed the list of important artists to be recorded by Bettini. That year coloratura Selma Kurz and baritone (later tenor) Rudolf Berger made their recording debuts with Berliner, and in St Petersburg the Gramophone Company (organized in 1898) recorded its first celebrities: sopranos Maria Michailowa and Medea Mei-Figner and the tenor Nikolai Figner.

Altogether nine world celebrities were recorded in 1900. And at this point, I believe Webster's definition of incunabula comes into play; for by the end of 1901 recordings by world-renowned artists were no longer rarities. At least twenty-two such visited the recording studios during that year. Therefore I feel safe in designating as incunabula anything recorded prior to 1901.

The question arises: how much pre-1901 material is still in existence which is not hopelessly buried in some inaccessible and unpublished private collection? A few hours before this was written, I would have put the number at five. But an auction list received today (12/8/75) from Lawrence R Holdridge has exploded a long-cherished myth: an IRCC re-recording of what purported to be a cylinder recorded privately by Adelina Patti in 1895; it is actually sung by Lucette Korsoff.

Of the remaining four, three are above suspicion, the other not entirely so.

Not long ago ROCOCO released a long-playing disc, "Stars of the

4. "Paris Opera." Included was an aria from La Favorita, said to be re-recorded from a non-commercial cylinder made c1897-99 by the leading French baritone of his day, Jean-Baptiste Faure (b 1830). The voice is suspiciously fresh and clear for a singer in his very late sixties; yet the record is vouched for by its ROCOCO sponsors and by Walter L Welch of the Thomas Alva Edison Foundation, who supervised the re-recording. Unfortunately only an uninformative fragment of the spoken announcement is to be heard.

Mme Aida Favia-Artsay, who formerly conducted the Historical Records department in Hobbies, responded to the question of the record's authenticity with a categorical, unequivocal "No!" But I am reminded of a riposte so often used by Jack Pearl, radio's Baron Munchausen, slightly altered here to "Was you dere, Aida?"

The three remaining items may, I believe, be safely entered in evidence:

(1) A 7-inch disc, "Wie ein Grüssen" (Mehrkens), sung by Ernestine Schumann-Heink and recorded privately. It was wrongly attributed to 1898 by Bauer and later corrected to 1900 by W R Seltsam when he issued it under the IRCC label. Made when the singer was 39, it antedates her first commercial releases by three years.

(2) A Berliner disc by Ellen Beach Yaw: the Cadenza from Les Noces de Jeannette, available in long-playing form.

(3) Johann Strauss' "Voci di primavera," recorded in 1900 by Marcella Sembrich. Roland Gelatt, in The Fabulous Phonograph, comments on the fact that today Bettini cylinders are even rarer than Gutenberg Bibles. So a major breakthrough occurred when in 1965 this genuine Bettini was found in, of all places, a hotel loft in New Zealand. The spoken introduction is presumably by Bettini himself. Happily it was issued in disc form by the Stanford Archive of Recorded Sound.

And here, all too abruptly, the story ends, for the present at least. As curator of an academic archive which specializes in early recordings, I should be grateful for any corrections or amplifications of the above which might serve to enrich the archive or bring my documentation (admittedly shaky in places) more fully up to date.

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Your comments may be addressed to: Robert B. Stone, 33 Beech Street, Newmarket, New Hampshire 03857.

CANADIAN VICTOR 216000 SERIES

by J. R. Tennyson
(cont. from issue 16)

An interesting bit of information has recently come to light which is worth passing on. The majority of 10" acoustic records that were kept in the catalogue were, by 1929, reduced in price to 55¢ in Canada. These included H.M.V. 216000 issues as well as regular issues from the U.S. It is odd that the American Victor company didn't follow this practice, as it obviously was difficult to sell old acoustic discs at full prices by 1929!

216277	5/21	Do You Ever Think of Me? - F.T.	Rega Orchestra
		Cuban Eyes	Martucci's V. G. D. Orchestra
216278	5/21	O My Sweet Hortense	Billy Jones
		Oh Boy (I've Found the Baby for Me)	" "
216279	5/21	Cherie - Fox Trot	Emile Coleman and His Orchestra
		Mello 'Cello - Waltz	" " " "
216280	5/21	Moonlight - Fox Trot	Emile Coleman and His Orchestra
		All By Myself - Fox Trot	" " " "
216281	5/21	Peggy O'Neil	Billy Jones
		There's Only One Pal After All - Lewis James & Shannon Quar.	Crescent Trio
216282	5/21	Moonlight and Honeysuckle	" "
		Pucker Up and Whistle - Med. Fox Trot	" "
216283	5/21	Held Fast in a Baby's Hands	Charles Harrison
		I'll Forget You	" "
216284	7/21	Dearest One	Vivian Holt and Lillian Rosedale
		Don't You Remember the Time	" " " "
216285	7/21	A Little Home with You	Elliott Shaw
		Orange Blossoms	Charles Hart and Crescent Trio
216286	7/21	Ain't We Got Fun	Billy Jones
		Hokey Pokey	" "
216287	7/21	Pegeem	Charles Harrison
		Wait Until You See My Madelaine	" "
216288	7/21	Orange Airs Medley No. 1: Protestant Boys,	Miro's Band
		Rise Sons of William	" "
		Orange Airs Medley No. 2: Orange Feather, Boyne Water-	" "
216289	7/21	Carolina Lullaby	Charles Harrison
		The Last Mile is the Longest	Lewis James
216290			
216291	7/21	Poor Me - Fox Trot	The Melody Men
		Crooning - Fox Trot	" " "
216292	7/21	In a Boat - Fox Trot	Emile Coleman and His Orchestra
		Tea Leaves - Fox Trot	" " " "
216293	7/21	Daisy Days - Fox Trot	The Melody Men
		Sewanee Rose - One-Step	" " "
216294	8/21	Shipmates O' Mine	Frank Oldfield
		Three for Jack	" "
216295	8/21	Who'll Be the Next One?	Arthur Fields
		Paper Doll	" "
216296	8/21	Nice People!	Billy Jones
		Oh Dear!	" "
216297	8/21	Snuggle - Fox Trot	" "
		Open Arms - Fox Trot	" "
216298	9/21	The Farmer's Pride	Frank Oldfield
		The Floral Dance	" "
216299	9/21	Stand Up and Sing for Your Father an Old Time Tune -	Billy Jones and Shannon Quartet
		Saturday	Arthur Fields
216300	6/21	Wild Rose - One-Step	Diamond Trio
		Do Another Break	Harry Thomas Trio
216301		Absent	Hughes Macklin
		A Rose, a Kiss and You	" "
216302	7/21	The Minstrel Boy	Glandon Roberts
		Believe Me if All Those Endearing Young Charms -	" "
216303	7/21	Somewhere a Voice is Calling	Charles Harrison
		Little Mother o' Mine	Hughes Macklin
216304		Jack and the Beanstalk	Frank Orr
		Story of the Three Pigs	" "

216305	Morning	Paul Dufault
	Lorraine	" "
216306	8/21 Killarney	Glandon Roberts
	Ye Banks and Braes	" "
216307		
216308	9/21 Maire My Girl	Hughes Macklin
	Mother o' Mine	" "
216309	10/21 Peter Rabbit Plays a Joke	Frank Orr
	Little Joe Otter's Slippery Slide	" "
216310	10/21 Pagliacci - On with the Play	Hughes Macklin
	Trovatore - Home to Our Mountains -	Lillian Rosedale and Hughes Macklin
216311		
216312		
216313	9/21 Drowsy Head	Shannon Four
	Wandering Home	Crescent Trio
216314	9/21 Peggy O'Neil - Medley Waltz	The Melody Men
	Vamping Rose - Medley Fox Trot	Van Eps Quartet
216315	9/21 Molly On a Trolly	Billy Jones
	Emoline	Billy Jones and Crescent Trio
216316	9/21 Dixie - One-Step	Van Eps Quartet
	In My Tippy Canoe - Waltz	Diamond Trio
216317	9/21 No, a Voice from Mummy Land - F.T.	The Melody Men
	Stolen Kiss	Diamond Trio
216318	9/21 One Kiss	The Melody Men
	You're the Sweetest Girl in the World - F.T.	Diamond Trio
216319	9/21 Mother of Pearl	Lewis James
	You Made Me Forget How to Cry	Charles Harrison
216320	10/21 June	Lewis James and Crescent Trio
	Honey Rose	Charles Harrison
216321	10/21 My Sunny Tennessee	Lewis James and Shannon Four
	Ain't You Coming Out Malinda? - Chas. Hart and Crescent Trio	
216322	10/21 If Shamrocks Grew Along the Sewanee Shore	-
	Where the Lazy Mississippi Flows	Lewis James and Charles Hart
		Charles Hart and Elliott Shaw
216323	10/21 Sewanee River Moon	Elliott Shaw and Charles Hart
	My Cherry Blossom	Charles Harrison
216324	10/21 Mimi	The Melody Men
	Bandana Days	" "
216325	10/21 Wang Wang Blues	Coleman's Orchestra
	When the Sun Goes Down	" "
216326	10/21 A Baby in Love - F.T.	Coleman's Orchestra
	Who'll be the Next One to Cry Over You? - F.T.	" "
216327	10/21 Why Dear? - Fox Trot	Beck's Orchestra
	Near Me - Fox Trot	" "
216328	Scotch Medley No. 1	Palace Quartette
	Scotch Medley No. 2	" "
216329	11/21 The Church's One Foundation	Trinity Quartette
	There is a Green Hill Far Away	" "
216330	11/21 Why Dear	Crescent Trio
	Down in Happy Valley	Charles Hart and Lewis James
216331	11/21 When Old Mr. Toad was Puffed Up	Frank Orr
	Uncle Wiggly and the Birds	" "

(to be continued)

"Note the
Notes"

Columbia Notebook

"Notense las
Notas"

by Martin Bryan

Columbia's First Double Records

Columbia is generally given credit for introducing two sided records in 1908. So successful was this new type of record that Victor was forced to follow suit shortly after, though Victor, it is said, did so begrudgingly and did not try to push their new line. One also reads occasionally that Columbia had actually put the first double-sided record on the market four years earlier, but that under threat of suit by Odeon the records were withdrawn. Tim Brooks has, of course, introduced us to the genuine "first" in his article in the June-July, 1975 issue of The Antique Phonograph Monthly regarding Eldridge Johnson's test records of 1900. These two siders, however, were probably never offered for sale.

It is the 1904 series which I wish to explore in this first installment of the "Notebook."

To back up for a few moments, it is hard to understand why Eldridge Johnson did not recognize the potential value of the two sided record when he had the samples pressed in 1900! Why was the man who before long was to head a giant corporation so shortsighted? One would assume that even if Johnson didn't see the sense in producing such a record, he at least would have had the sense to patent it. Yet it was Ademor Napoleon Petit, one of the "little" people whom history has forgotten, who on January 7, 1901 filed a patent for the "Double Faced Sound Record." Oddly enough, it wasn't until three years later, 1904, that the patent was granted - the same year in which Columbia was to place double faced records on the market.

The first announcements about the records were in the summer of 1904. In The Columbia Record for August is an article with the following heading:

LATEST TALKING MACHINE NOVELTY

--- TWO RECORDS IN ONE ---

Saves Money, Takes Half the Space, Handier
to Play and Decidedly More Attractive

The article went on to describe all the obvious advantages of a record with two selections instead of one. In addition, "the price of them has been fixed at \$1.50 each, fifty cents less than when the same selections are purchased separately." Following the introduction was a list of the first nine records, all by the Columbia Band. They are the first nine couplings to be listed on the next page.

The following month The Columbia Record declared that the new records were "A Decided Hit" and that it was "one of the most popular steps" that the company had taken. Yet no new titles were added. In fact, The Columbia Record had very little more to say on the matter - ever! During the life of the product, only five more couplings (I believe) were added to the list. This helps to explain why the records are so very hard to locate today.

I do not know when the tenth through thirteenth couplings were issued, but they all had certain things in common: they were all operatic, and they contained one domestic recording by the Columbia Band on

8.

one side and a foreign vocal recording on the other. The final entry, a pair of violin solos by Jaroslav Kocian, was announced in February, 1905.

Before making further comments, it is appropriate here to give the complete (?) listing.

- | | | | |
|------------|---|--|---|
| 946-948 | { | Faust Ballet Music (No. 1 Tempo di Valse) Waltz for the
Corps di Ballet - Gounod | Columbia Band |
| | | Faust Ballet Music (No. 2 Adagio) Ensemble of Helen and Her
Trojan Maidens, and Cleopatra and Her Nubian Slaves -
Gounod | Columbia Band |
| 952-953 | { | Faust Ballet Music (No. 3 Allegretto) Entry of the Nubian
Slaves - Gounod | Columbia Band |
| | | Faust Ballet Music (No. 4 Moderato maestoso) Solo Dance of
Cleopatra | Columbia Band |
| 1828-1829 | { | Nature's Warblers (Waltz) Part 1 (with bird imitations)
Natursanger Walzer - Ziehrer | Columbia Band |
| | | Nature's Warblers (Waltz) Part 2 (with bird imitations)
Natursanger Walzer - Ziehrer | Columbia Band |
| 1611-1627 | { | Parsifal (Prelude) - Wagner | Columbia Band |
| | | Parsifal (Gralsritter Marsch) - Wagner | Columbia Band |
| 1177-1839 | { | Spanish Dance (Bolero) Op. 12 no. 5 - Moszkowski - Col. Band | |
| | | Spanish Dance (Valse) Op. 12 No. 2 - Moszkowski - Col. Band | |
| 1831-1830 | { | Sylvia (Pizzicato) - Delibes | Columbia Band |
| | | Sylvia (Valse Lente) - Delibes | Columbia Band |
| 1823-1824 | { | Wang Selections (Part 1)
Ask the Man in the Moon
A Pretty Girl, A Summer Night
Baby, Baby, Dance My Darling Baby | Columbia Band |
| | | Wang Selections (Part 2)
The Man with an Elephant on His Hands
To Be a Lone Widow
Finale. March of the Cambodians | Columbia Band |
| 1157-1149 | { | William Tell (Overture. Part 1. At Dawn) - Rossini - Col. Band | |
| | | William Tell (Overture. Part 2. The Storm) - " | Col. Band |
| 1129-89 | { | William Tell (Overture. Part 3. The Calm) - Rossini - Col. Band | |
| | | William Tell (Overture. Part 4. Finale) - Rossini - Col. Band | |
| 84-10112 | { | Anvil Chorus from Il Trovatore (with anvil effect) - Verdi
Il Trovatore--Miserere--With chorus (sung in Italian) -
Verdi | Columbia Band
Soprano and Tenor Duet |
| 238-40510 | { | Grand March from Tannhauser - Wagner
O du mein holder Abendstern aus Tannhauser (sung in German)
Orchestra Accompaniment | Columbia Band
Baritone Solo |
| 1881-10109 | { | Selections from Ernani - Verdi
Ernani - Coro d'Introduzione (sung in Italian) - Verdi | Columbia Band
Chorus--Male Voices |

40555-80 { Arie der Rosine aus der Oper Der Barbier von Sevilla
 (II Teil) Sung in German - Rossini Soprano Solo
 Overture to the Barber of Seville - Rossini - Columbia Band

1422-1458 { Serenade (Pierne) J. Kocian
 Elfin Dance (Spies) J. Kocian

Please note that none of the above had a single catalogue number; each record was listed by its two single-faced numbers. However, I have reason to believe that the underlined numbers were available only as double records.

Also notice that in every case the couplings make more sense than the bulk of the 1908 releases. Violin solos appear together as well as selections from the same operas. When it comes to vocal selections, the 1908 series were hopelessly mismatched (although Columbia proclaimed the pairings had been done by experts!).

In appearance the 1904 variety used labels identical to those on single-faced issues of the day, though the only example I know of has purple and silver rather than black and silver labels. Possibly they all used this color.

In spite of their relative rarity today, the records did not have a short life, as some writers have suggested. Fully thirteen months from their introduction (Sept. '05) they were still on Columbia's price list, though no new ones had been added. In reference to this series in his APM article, Tim gave the termination date as 1906. If this is so, they lasted for at least a year and a half. Then why were so few of them sold?

The main reason seems to be that Columbia did a poor job of advertising them. It's almost as if they were foreshadowing Victor's attitude: we'll make them but we won't bother to push them. This seems odd, as in all probability there would have been more profit in a single disc selling for \$1.50 than in two for \$1.00 each. Manufacturing and shipping costs could have been cut in half. Maybe the reason for not pushing them was due to pressing problems. Perhaps they were unable to press a double disc with uniform surfaces on both sides. Then, too, it could have been due to their inability to keep up with orders for regular discs that they didn't push the double discs. After all, why kill a market that you're already unable to supply? Whatever the reason (and it certainly wasn't due to Odeon's threat), the records are maddeningly elusive today.

Work is progressing rapidly on the Columbia disc project. In an effort to fill in a few needed details, we are urgently requesting that you take a few moments to see if you have any of the following "A" series numbers. If so, we'd like to know the corresponding matrix numbers; in a few cases (underlined numbers) we need complete data.

A55	A583	A644	A703	A747	A818	A898	<u>A930</u>
A170	A590	A646	A715	A748	A822	A899	<u>A931</u>
A249	A591	A648	A718	A754	A828	A910	<u>A944</u>
A335	A622	A653	A719	A767	A841	A911	<u>A945</u>
A434	A623	A678	A738	A769	A882	A922	<u>A1115</u>

Please send information to either:

W. R. Bryant
 1046 Congress St.
 Portland, Maine 04102

OR

Martin Bryan
 133 Main Street
 St. Johnsbury, Vt. 05819

National Music Lovers
Part Three

by Dave Cotter

We have quite a few additions to the first two series so grab your pencils and the last two issues of The New Amberola Graphic and we will begin. I do wish to thank Bill Bryant and Fran Hildebrand for most of these additions. And special thanks to my local junk shop for turning up a copy of NML 1012.

Additions to first series...

- 1001 also add take 1 to master 101
- 1003 also add take 1 to both 108 and 113
- 1005 also add take 2 for master 116
- 1007 first side is master 109-1; second is 110-1

Additions to second series...

- 1010 Elizabeth Spencer and Stellar Male Quartette
Carry Me Back to Old Virginny (723?) master hardly readable
David Harris - Silver Threads Among the Gold (41642-6)
(possibly Walter Vaughan, from Emerson 10409)
- 1012 Elizabeth Spencer - Believe Me if All Those Endearing
Young Charms (2018A)(17109-B)(from Olympic)
George Lenox - Drink to Me Only with Thine Eyes (2019B)
(17104)(olympic) note: 17109 and 17104 are crossed out
- 1014 Carl Williams - Forgotten (113 VMJ) (20150B)
(2015 is Banner number)
Carl Williams: When You and I Were Young, Maggie (112 VMJ)
- 1015 add additional master of 17100-B to Chas. Richards' side

* * * * *

Hymns and Sacred Songs Series C
(Label design: Green Shield on Gold Background)
1016 through 1023

- 1016 Edith Roberta (41991-1)
One Sweetly Solemn Thought
Music Lovers Quartette (4515-3)
Adeste Fidelis (Come All Ye Faithful)
- 1017 David Harris (625-1)(50031, crossed out)
Beautiful Isle of Somewhere
Music Lovers Quartette (41155-5E)
Rock of Ages
- 1018 Chas. Jackson (4319-4)
Face to Face
Geo. Lenore and Chas. Jackson (4324-3)
The Crucifix
- 1019 Chas. Jackson (4138-1A)
The Palms
Music Lovers Quartette (4320-3) (21001-3)
Holy Night, Peaceful Night

1020 Jos. Elliott (20102-B) (2023-B)
 Lead Kindly Light
 Music Lovers Quartette (4266-1)
 Onward Christian Soldiers

1021 Geo. Lenore and Edith Roberta (41855-6)
 Lord is My Shepherd
 David Harris (624-2)
 Open the Gates of the Temple

1022 Chas. Hurd (2023-A)
 Holy City
 Geo. Lenore and Edith Roberta (41389-3)
 I Need Thee Every Hour

1023 Music Lovers Quartette (no visible master)
 Holy, Holy, Holy
 Geo. Lenore and Chas. Jackson (4571-1)
 Abide with Me

Matrix Notes....

un-numbered (on 1023) is possibly mx. 41154 from Emerson 10221 by Cathedral Quartet
 624 from Paramount 50031 by Ernest Davis
 625 from Paramount 50031 by Ernest Davis
 2023-A this is a Banner catalogue number; actually Charles Hart
 2023-B this is a Banner catalogue number; actually Elliott Shaw
 20102B possibly an Olympic catalogue number
 21001-3 " " " " " (might actually be 21001-B)
 4138 from Emerson 1021 by Royal Dadmun
 4266 probably the Shannon Four from Emerson 1039
 4319 from Emerson 10188 by Lane Rogers (note: Lane Rogers is actually Royal Dadmun)
 4320 probably the Shannon Four from Emerson 1087
 4324 from Emerson 10188 by Reed Miller and Lane Rogers
 4515 probably the Shannon Four on Emerson 1087
 4571 from Emerson 10174 by Reed Miller and Lane Rogers
 41155 from Emerson 10221 by Cathedral Quartette
 41389 from Emerson 10271 by Reed Miller and Nevada Van der Veer
 41855 probably Reed Miller and Nevada Van der Veer from Emerson
 41991 probably Nevada Van der Veer from Emerson

O.K. !!! Can anyone check these "probably" notations and come up with the actual sources citing the release numbers...or even suggest other possible sources? And while you are digging thru the records, can anyone give me ANY information at all about PIP LUKE AND HIS KENTUCKIANS? This has absolutely nothing to do with the NML series, but I promised Harry Campbell (who played banjo with this group) that I would ask around. All that is known about this group is that they recorded about 1925 in Cincinnati. Don't know for what company nor even if any of these were ever released. So... please continue to send your NML data, comments, etc., to Dave Cotter, 225 Brookside Avenue, Santa Cruz, California 95060. And please stay tuned for part four of this continuing series.

AN OPEN REPLY TO MR. DENNIS TICHY --- George A. Blacker

I read Mr. Dennis Tichy's "Open Letter to Collectors" in issue 15 of the "Graphic", and decided, upon doing so, that I'd like to comment on some of the points he made. Moreover, I thought it would be desirable to do so publicly, thereby starting a real debate -- maybe...

To begin with: I agree with Mr. Tichy that the collector who described that first Crosby record to the dealer wasn't doing the fraternity a service. What's worse, he may not have even been right about it! I've encountered quite a few collectors who can't tell their sitzfleisch from a hot rock, and I can't help wondering whether this dumb bazorp wasn't one of them. Unless the record in question was Columbia 824-D ("I've Got the Girl", by Don Clark's Orchestra), he was dead wrong. Even at that, there's no really firm evidence that Crosby IS one of the singers on the vocal refrain.

Let's pass that for the moment and get on. Mr. Tichy seems to resent his inability to get good records for a dime or a quarter each. What I want to know is what kind of a dream world he lives in. I haven't bought a really good record for a dime in years. A quarter to 50¢ each is a bit more in line with the economic realities of the day. Like it or not, we're living in an era of inflation, which I fear may only be terminated by a replay of 1929. Also, there's no getting around the law of supply and demand. There just aren't that many records knocking about any more to be picked up for a song, by collectors OR dealers. More and more of those attics have been cleaned out, their contents sold long ago to an antiques dealer or hauled off to the dump (God forbid!). I've seen the sources drying up for years. I used to get tons of stuff from the Salvation Army and Goodwill Industries stores in my area. Now, what do I find there, for the most part? Rock 45's and LP's, many of them out of their envelopes or jackets, and therefore so badly scratched as to be nearly unplayable. The few 78's I do find are from the late 1940's or early 50's, mostly. These I can live without, and the LP's and 45's are usually fit only for scrap vinyl.

Furthermore, Mr. Tichy implies that the antiques dealer is the natural enemy of the record collector. This may be so, in the occasional case of some greedy schlump who tries to get the highest possible price for everything he gets his paws on, but I doubt whether it's 100% true. Let's consider this: the antiques dealer is a source of supply. As such, he complements the flea markets (many of which are operated by antiques dealers), the neighborhood tag sales and the Salvation Army or Goodwill stores. Such being the case, it does not behoove us to alienate them. As for educating the dealers, I'm for it, with certain reservations. I have never hesitated to advise dealers, in GENERAL terms, about what is most potentially saleable and what isn't. Repeatedly, I've warned them not to touch piles of 78 rpm symphonic albums which, though they may look as good as new, are virtually unsaleable. I've known of some dealers who got stung with piles of classical records like that, and as a result, swore off buying any records at all. This has removed a potential source of supply from the collector, and I can't see how that's beneficial! Neither do I think it necessarily true that the relationship of an antiques dealer and a collector need necessarily be adversary in nature. I know of a couple I count as friends. I know of others I wouldn't give the time of day, admittedly, but the adversary relationship theory is not, in my opinion, an eternal verity, amen.

A dealer is perfectly capable of educating himself, if he's willing to invest some money in the various discographical works that are now available. If any of 'em do, watch out!---(The danger isn't very great, as a complete shelf of discographies would run well over \$150.00.)

I have an infallible remedy for the dealer who charges inflated prices: DON'T BUY ANYTHING FROM HIM! Simple, isn't it? I've used it for years, having "not-bought" dozens of records from any number of people. It is an article of faith with me that if the price of a record is grossly out of line with what I conceive to be its intrinsic value, I don't buy it. That goes as much for a \$1.00 item as for a \$5.00 one. I just explain that the price is too rich for my blood, and we part amicably. If he manages to get his price from somebody with more money than brains, I find it difficult to worry. There are many records I've been looking for for twenty years and more, and I have yet to find them at all, or in a few cases, not at prices I wanted to pay. I've lived without them this long, so I'll probably survive several years longer without them.

I don't oppose Mr. Tichy's suggestion about dickering with a dealer. Try it by all means, say I, but if it doesn't work, don't buy. And as for helping out other collectors, I've done a lot of trading, so I need no admonitions in that department. But I'd like to pose a hypothetical question: suppose, Mr. Tichy, you were out antiquing somewhere and found a copy of one of those exceptionally rare and valuable Gennett discs by King Oliver's Creole Jazz Band. Suppose, moreover, somebody got wind of your find and offered you \$50.00, perhaps even more than that, for the record you got for 50¢. Would you be content to let him have it at your original cost, assuming you didn't collect jazz but got the Oliver for trade? Altruism has its limits, I suspect!

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You are invited to reply to Mr. Blacker at 48 Foote St., Cheshire, Connecticut 06040

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